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480 Potrero Avenue
San Francisco CA 94110
415 558-8129

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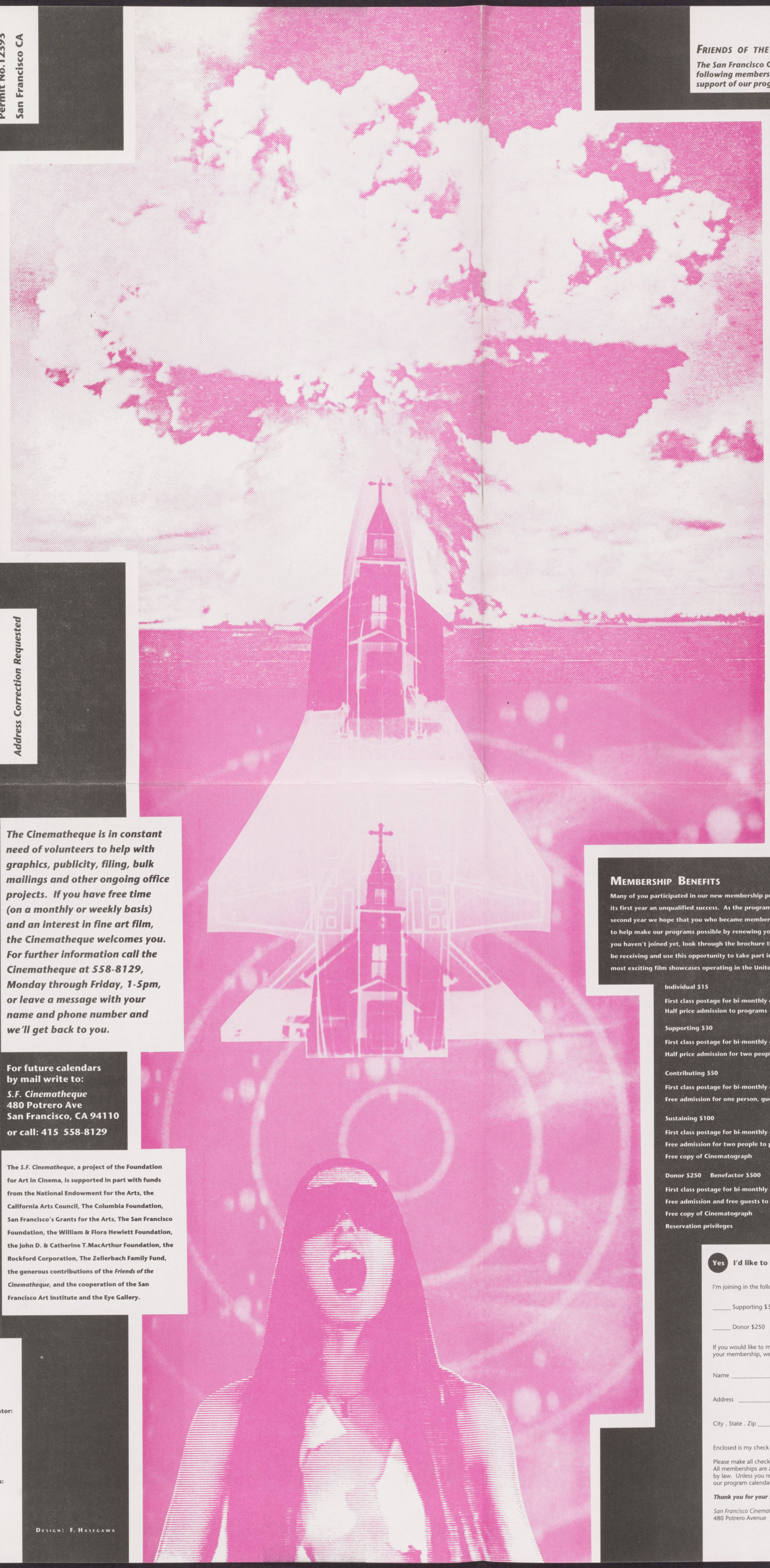

The Cinematheque is in constant need of volunteers to help with graphics, publicity, filing, bulk mailings and other ongoing office projects. If you have free time (on a monthly or weekly basis) and an interest in fine art film, the Cinematheque welcomes you. For further information call the Cinematheque at 558-8129, Monday through Friday, 1-5pm, or leave a message with your name and phone number and we'll get back to you.

For future calendars by mail write to:
S.F. Cinematheque
480 Potrero Ave
San Francisco, CA 94110
or call: 415 558-8129

The *S.F. Cinematheque*, a project of the Foundation for Art in Cinema, is supported in part with funds from the National Endowment for the Arts, the California Arts Council, The Columbia Foundation, San Francisco's Grants for the Arts, The San Francisco Foundation, the William & Flora Hewlett Foundation, the John D. & Catherine T.MacArthur Foundation, the Rockford Corporation, The Zellerbach Family Fund, the generous contributions of the *Friends of the Cinematheque*, and the cooperation of the San Francisco Art Institute and the Eye Gallery.

Artistic Director:
Steve Anker

Executive Director:
David Gerstein

Operations Coordinator:
Lissa Gibbs

Interns/Volunteers:
Loretta Knight
Michelle Sabol

Exhibition Assistants:
Paul Baker
Alan Mukamal
Laura Poitras
Bruce Smithhammer

DESIGN: F. HASEGAWA

MEMBERSHIP BENEFITS

Many of you participated in our new membership program to make its first year an unqualified success. As the program enters its second year we hope that you who became members will continue to help make our programs possible by renewing your support. If you haven't joined yet, look through the brochure that you'll soon be receiving and use this opportunity to take part in one of the most exciting film showcases operating in the United States today.

Individual $15
First class postage for bi-monthly calendars
Half price admission to programs

Supporting $30
First class postage for bi-monthly calendars
Half price admission for two people to programs

Contributing $50
First class postage for bi-monthly calendars
Free admission for one person, guest for half price

Sustaining $100
First class postage for bi-monthly calendars
Free admission for two people to programs
Free copy of Cinematograph

Donor $250 Benefactor $500 Patron $1000
First class postage for bi-monthly calendars
Free admission and free guests to programs
Free copy of Cinematograph
Reservation privileges

Yes **I'd like to be a Friend of the S.F. Cinematheque.**

I'm joining in the following category: _____ Individual $15

_____ Supporting $30 _____ Contributing $50 _____ Sustaining $100

_____ Donor $250 _____ Benefactor $500 _____ Patron $1000

If you would like to make a direct tax deductible donation in addition to your membership, we welcome your gift of any amount:

Name _____

Address _____

City . State . Zip _____

Enclosed is my check for $ _____

Please make all checks payable to the *San Francisco Cinematheque*. All memberships are annual and tax deductible to the full extent allowed by law. Unless you request otherwise, we would like to include you on our program calendar as a *Friend of the San Francisco Cinematheque*

Thank you for your support!

San Francisco Cinematheque
480 Potrero Avenue San Francisco, CA 94110 415 558-8129

FRIENDS OF THE S.F. CINEMATHEQUE

The San Francisco Cinematheque would like to thank the following members and contributors for their generous support of our programs during 1989:

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FALL
1989

CINEMATHEQUE

THURSDAYS
SFAI 800 CHESTNUT STREET

ALL SHOWS 8PM
UNLESS OTHERWISE NOTED

SEPT 14 THURSDAY

➤ INTO THE 90s
Recent Films From the Bay Area and Beyond

Cinematheque will inaugurate our Fall, 1989 Season with a group program by filmmakers who have emerged among the strong new voices within personal independent filmmaking. *C'mon Babe* (*Danke Schoen*) (1988) by Sharon Sandusky, Chicago, *Futility* (1989) by Greta Snider, San Francisco, *Imaginary I* (1988-89) by Moira Sweeney, London, *Winterwheat* (1989) by Mark Street, San Francisco, *Expulsion* (1989) by Julie Murray, Dublin/San Francisco, *Coffee Colored Children* (1988) by Ngozi Onwura, London, and *Brute Charm* (1989) by Emily Breer, New York.

SEPT 14 *Expulsion*

SPECIAL * TIME * LOCATION

SEPT 21 THURSDAY

Special location and times: Roxie Cinema 3117 - 16th St. 7:00 & 9:00 P.M

WATER AND POWER BY PAT O'NEILL
Filmmaker Pat O'Neill in person.

Pat O'Neill's films of the 1970's (*Saugus Series*, etc.) used sophisticated special effects to create personal landscapes of miraculous vistas and bizarre, surreal juxtapositions. O'Neill has spent ten years making his magnum opus, the 35mm *Water and Power* (1989, 60'). *Water...* is about many things: a critique of industrial society, a history of cinema, and a study in light and perception. While never following a conventional storyline, it is a complex and sensually rapturous work. Preceded by shorts selected by O'Neill. Co-sponsored with the Roxie.

SEPT 21 *Water and Power*

SPECIAL * TIME * LOCATION

SEPT 28 THURSDAY

Special location and time: Roxie Cinema 3117 - 16th Street; 7:00 & 9:00 P.M.

A TRIBUTE TO THE FILMS OF BRUCE CONNER

Bruce Conner was one of the first independent filmmakers to turn to popular and industrial movies as an unlimited source of material for social critique and creative filmmaking. Tonight's program will include a rare screening of *Crossroads* (1977) in 35mm, as well as *Report* (1963-67), *Ten Second Film* (1965), *Mongoloid* (1978), *America is Waiting* (1981), *Take the 5:10 to Dreamland* (1976), *Valse Triste* (1977), *Marilyn Times Five* (1977) and *A Movie* (1958). Co-sponsored with the Roxie.

SEPT 28 *Mongoloid*

OCT 5 THURSDAY

FOREVERMORE: BIOGRAPHY OF A LEACH LORD BY ERIC SAKS
Filmmaker Eric Saks in person.

Los Angeles filmmaker Eric Saks' *Forevermore* (1989, 83') chronicles the life of toxic waste dumper Isaac Hudak, in an oblique narrative derived from his diary entries beginning with childhood and extending through old age in the imaginary future. Hudak's 'midnight dumping' serves as focal point for an intricate weave of facts, re-enactments, imaginative uses of imagery, and astute observations of the American landscape. Working within Hollywood's fringes, Eric Saks makes films which "subvert cinematic conventions, particularly through fake documentary structures and a strong personal point of view." (E.S.)

OCT 5 *Forevermore*

OCT 12 THURSDAY

CAMERALESS FILMS

Many filmmakers have been drawn to completely dispensing with using the camera, scratching, coloring, cutting, growing molds, photogramming, and working in a myriad of ways directly on the film material instead. Tonight's historical overview includes: *Kaleidoscope*, *Color Flight*, and *Color Cry* (Len Lye 1935, 1938, 1952), *Arnulf Rainer* (Peter Kubelka, 1958-60), *Mothlight* (Stan Brakhage, 1963), *Heterodyne* (Hollis Frampton, 1967), *Sonata for Pen, Brush, and Ruler* (Barry Spinello, 1968), *Ariel* (Nathaniel Dorsky, 1983), and *Ga* (Stephanie Maxwell, 1984). (63', total)

SPECIAL * TIME * LOCATION

OCT 18 & 19 WEDNESDAY & THURSDAY

Special location & time: Roxie Cinema 3117 - 16th Street, 7:00 & 9:00 P.M.

LOW-END MAGIC: NEW VIDEOS BY GEORGE KUCHAR
Filmmaker George Kuchar in person.

Since 1985 George Kuchar has made over 40 videotapes using a Sony 8mm Camcorder, ranging from diaries and portraits to soap-operatic melodramas. What still amazes is this work's deceptive simplicity—everything is done 'in-camera,' with no post-production to jack up the $10 budget. Cinematheque and the Roxie proudly present two evenings of all-new work—Wednesday: *Terror By Twilight*, *Say Yes To No*, *Weather Diary #5*, *Chili Line Stops Here*, and *House of P.P.* (86'); Thursday: *The Celluloids*, *Motivation of the Carcasoids*, *Point 'n Shoot*, and *L.A. Screening Workshop (93')*.

OCT 19 - NOV 18 *Face To Face*

OCT 26 THURSDAY

FRAMING DESIRE: THE FILMS OF SANDRA DAVIS
Filmmaker Sandra Davis in person.

Sandra Davis returns to the Bay Area for her first one-person show at the Cinematheque. "Engendered by questions about life in a female body, *Maternal Filigree* (1980), led, as all my work, into unexpected territory. I thought *A Matter of Clarity* (1981-85) would be a simple, sensual view of attraction-of-opposites energy. It ran rapidly (appropriate to the subject) out of control, and I struggled to rein it in. *An Architecture of Desire* (1988, premiere) began as an inquiry into the foundations of human desire, but the film turned on me...it became a statement on the limitations of this knowledge."

SATURDAYS
EYE GALLERY 1151 MISSION STREET

ADMISSION
$4 GENERAL / $2 STUDENTS W/I.D., SENIORS, DISABLED.

SEPT 16 SATURDAY

NO SATURDAY SHOW

SEPT 17 *Kali Film: I Spit On Your Grave*

SEPT 23 SATURDAY

TELEVISION AND THE DECENTERED NARRATIVE
Videotapes by Bay Area Artists

Tonight's program presents four emerging artists who share "an affinity for the ironic and its relationship to the cliched amentia that is Television and whose objective is to wean the Spectator of the passive and uncritical empathic experience." (W.M.) *Grapefruit* (1989, 40') by Cecilia Dougherty is a portrait of the 1970's based loosely on Yoko Ono's *Grapefruit*; Will Miller's *Agents of Faith* (1989, 20') plays with the viewer's need to decipher sounds and images; *Version* (1988, 8') by Jill Garelick examines how meaning is given to series of images; Rick Groel's *Acting* (1989, 12') explores acting as a form of representation and Groel's *Timing* (1989, 7') is a meditation on kinds of humour which manipulate form rather than subject matter.

SEPT 23 *Grapefruit*

SEPT 30 SATURDAY

CAMERA CULTURE
Films and videotape by Elizabeth Berry, Patrick Clancy & Gwen Widmer and Patricia Gruben

Tonight's program critically addresses the influences of media in determining behavior and identity in contemporary life. Patrick Clancy and Gwen Widmer's *Camera Culture: Still Wild* (1988, 22') "compiles zones of 'Bound Footage' within asyntactic media formats. Crisscrossed by micronarratives, our strategies are to release points of view which are speculatively linked to the original artifactual materials." Patricia Gruben's *Sifted Evidence* (1982, 42') was a pivotal feminist film, whose "complex interplay of verbal linguistic and cinematic relationships can be seen as a strategy for challenging the conventional structures of narrative cinema and the patriarchal traditions in which that cinema is embedded." (Kay Armitage) *Holiday In Simulation* (1987, 5') by Elizabeth Berry questions our ability to discern reality through media's modes of representation.

SEPT 30 *Camera Culture: Still Wild*

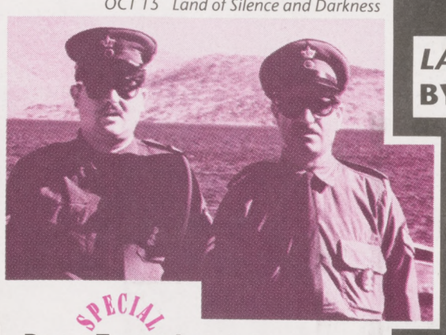
SPECIAL * FREE

OCT 7 SATURDAY

OPEN SCREENING

In an effort to expand our programming base and provide public exposure for new work the Cinematheque invites emerging film and video artists to share recently completed or in-progress works. All work will be considered for inclusion in an OPEN SCREENING HIGHLIGHTS program at the end of our exhibition season. All formats (Super-8mm, 16mm, 1/2", or 3/4" video) will be shown on a first come basis. ***Admission is free.*** For more information call 558-8129.

OCT 15 *Land of Silence and Darkness*



OCT 14 SATURDAY

NO SATURDAY SHOW

SPECIAL * DAY * TIME * LOCATION

OCT 19 - NOV 18 / FIVE WEEKS

Special location: S.F. Camerawork, 70 - 12th Street, 3rd Floor.

Hours: 12:00 - 5:00 P.M. Tues-Sat
Admission is free.

Artists' Reception: Friday Oct. 20th 8:00-10:00 P.M.

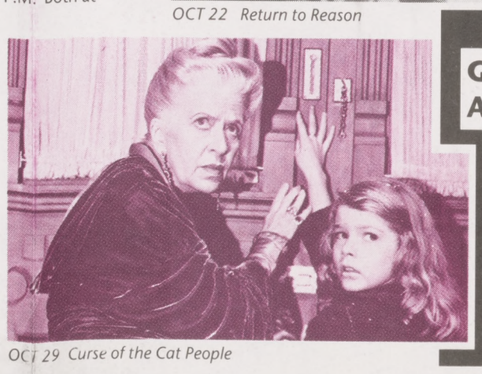
INSTALLATIONS BY SU-CHEN HUNG AND SCOTT STARK

Cinematheque and San Francisco Camerawork will join forces to co-sponsor installations by two Bay Area artists whose work invites viewer participation. Su-Chen Hung's dual identity (Taiwan and U.S.) has long been an inspiration for her contemplative films, photography, videos, and performances. In *Face To Face* slide and video images in a darkened room serve as the nexus for a dramatic viewer-activated experience. Filmmaker and installation artist Scott Stark's *Transmission* utilizes 24 rear-view mirrors and film projection to probe the notion of the 'meditation' of personal identity—the reduction, fragmentation, and manipulation of individuality through a mechanical media process. *Also*: Su-Chen Hung Performance Friday, October 20th, at 8:30 P.M.; Scott Stark Lecture Thursday, November 2nd at 8:00 P.M. Both at Camerawork.

OCT 22 *Return to Reason*

OCT 28 SATURDAY

NO SATURDAY SHOW



OCT 29 *Curse of the Cat People*

SUNDAYS
SFAI 800 CHESTNUT STREET

SEPT 17 SUNDAY

KALI FILM BY BIRGIT & WILHELM HEIN
plus Ed Wood's *Sinister Sex*

Germany's filmmaking duo Birgit and Wilhelm Hein have made their most challenging and incendiary film, the 75-minute *Kali Film: I Spit On Your Grave* (1988). Named for the Hindu Goddess of maternal tenderness and vengeful destruction, *Kali* is a found-footage compilation extracted from exploitation movies the Germans normally relegate to the *Trivialfilme* category (porn, splatter, prison movies) and fashioned into a study of female sexuality and violence as (mis)represented in popular culture. *Also: Sinister Sex* (1960, 70') by Ed Wood, Jr., creator of *Glen or Glenda?*

SEPT 24 SUNDAY

THE PALESTINIANS IN ISRAEL: TWO BY AMOS GITAI

Israeli Amos Gitai's innovative film essays deal with themes of dislocation and the exile of those uprooted by political and economic forces. Gitai's two earliest films, each a controversial portrait of Israeli-Palestinian co-habitation, convey the complexity of this troubled region in humane and undogmatic terms. *House* (1980, 50') uses the rebuilding of an old dwelling in the West Bank to illustrate the impact which cultural transition has had on native Palestinians; *Wadi* (1981, 45') is a compassionate study of cross-cultural life in a small valley outside of Haifa.

OCT 1 SUNDAY

SHORT FILMS BY JEAN-MARIE STRAUB & DANIELE HUILLET

This German-French team has produced a radical and uncompromising body of films which mix cultural, political and aesthetic discourse in probing the nature of the medium. Tonight's program brings together several short films made over twenty years: *Machorka-Muff* (1962), *The Bridegroom, The Comedienne, and the Pimp* (1968) with R. W. Fassbinder and Hanna Schygulla, *Every Revolution Is A Roll of the Dice* (1978), *En Rachachant* (1982) from a text by Duras, *Introduction to Arnold Schonberg's "Accompaniment To A Cinematographic Scene"* (1973), and *Not Reconciled* (1965), an examination of the scars of Nazism. (2 hrs., 6 min.)

OCT 8 SUNDAY

JEAN-PIERRE MELVILLE'S *SECOND BREATH*

Le Deuxième Souffle (*Second Breath*, 1966, 125') is Melville's existentially tough gangster movie which explores the underworld of professional thieves, killers and cops. Honor and bonding exist between them, but Melville states, "I believe that betrayal is one of the basic motivations behind men's actions—much more than love." As with Melville's other films (*Le Doulos*, *Bob Le Flambeur*) visual style is austere and the characters remain impassive. *Also*: Brady Lewis' *The Suicide Squeeze* (1986, 27'), a 40's-style whodunit. "If Robert Breer made detective movies, they might look like this." (William Judson)

OCT 15 SUNDAY

LAND OF SILENCE AND DARKNESS BY WERNER HERZOG

At first Werner Herzog's *Land of Silence and Darkness* (1971, 88') seems intimidating: a documentary on the world of those who are both deaf and blind woman. The results, however, defeat one's expectations, for the film is neither morbidly depressing nor heartwarmingly uplifting. Fini Straubinger is a remarkable 56 year-old deaf-blind woman who travels through Germany as a morale-booster and consultant for her fellow inhabitants of the land of silence and darkness. Through Fini Straubinger we are introduced to an existence so intense and abstract that it seems to produce unconscious poetry. *Also*: *Last Words* (1967, 12') by Herzog.

OCT 22 SUNDAY

RESTRUCTURING THE 1920's AVANT-GARDE FILMS
Filmmaker William Moritz in person.

This program promotes a reconsideration of the seminal experimental films of the 1920s not only by exhibiting some rarely-seen key works from the period, but also by presenting classics in their original form—hand-tinted, with missing footage, original sound tracks, and at silent speed. William Moritz, who restored these film prints, will also show slides and gossip about the filmmakers. Films: Germaine Dulac, *Theme and Variations* (1928) and *Disc 957* (1929); Walter Ruttmann, *Light-Play Opus I* (1921) music by Butting; Man Ray, *Return to Reason* (1923); Dudley Murphy, *Mechanical Ballet* (1924) music by Antheil; Rene Clair, *Intermission* (1924) music by Satie; Henri Chomette, *Five Minutes of Pure Cinema* (1925); Oskar Fischinger, *R-1, A Form-Play* (1926/7) triple projection; and Walter Ruttmann, *In the Night* (1931).

SPECIAL * TIME *

OCT 29 SUNDAY

Special time 7:00 P.M

GHOSTS & SPECTRAL BEINGS: A HALLOWEEN SPECIAL

For this year's triple-header the Cinematheque presents ghostly classics from the 1940's: two masterworks of mood and psychological terror, and one anarchic lampoon of the haunted house genre. *Curse of the Cat People* (1944, 70'), produced by Val Lewton, is a subtle and chilling tale of a little girl's private guardian angel; *The Uninvited* (1944, 98'), is a wonderfully spooky evocation of supernatural forces lurking within an old English mansion; and *Ghost Catchers* (1943, 68'), stars Olsen & Johnson fresh from their cinematic lunacy of *Hellzapoppin'*.

FALL 1989

CINEMATHEQUE